

PRESSBOOK

Now that you've seen all the rest... make way for

THE MACK

the biggest
and the
best.



Cinerama Releasing Presents **MAX JULIEN** as "THE MACK"

with **DON GORDON** • **RICHARD PRYOR** and Carol Speed • A Harvey Bernhard Enterprises Film
Music by Willie Hutch • Produced by Harvey Bernhard • Written by Robert Poole • Directed by Michael Campus

ORIGINAL SOUNDTRACK AVAILABLE
ON MOTOWN RECORDS AND TAPES



R RESTRICTED Under 17 requires
accompanying Parent or Adult Guardian

in Color From  Cinerama Releasing

T H E A T R E

AD MAT NO. 302 - 3 col. x 100 lines = 300 lines

 FROM
CINERAMA
RELEASING

the biggest and the best.

THE MACK




Cinerama Releasing Presents **MAX JULIEN** as "THE MACK"

with **DON GORDON · RICHARD PRYOR** and Carol Speed

A Harvey Bernhard Enterprises Film · Music by Willie Hutch

Produced by Harvey Bernhard · Written by Robert Poole · Directed by Michael Campus

in Color From  **R** RESTRICTED Under 17 requires accompanying Parent or Adult Guardian

ORIGINAL SOUNDTRACK AVAILABLE ON MOTOWN RECORDS AND TAPES

T H E A T R E

AD MAT NO. 202 - 2 col. x 75 lines = 150 lines

WILLIE HUTCH'S MUSIC

For the musical background for "The Mack" opening at the Theater, the producers selected Willie Hutch who has become one of the top musical talents of recent years. Even before the film opened, Motown Records released the "Brother's Theme" as a single and it became an immediate hit. Just as in "Shaft" and "Superfly," the music is as much a part of the entertainment package as the action and the stars.

the biggest
and the best.



THE MACK

 in Color From 

T H E A T R E

AD MAT NO. 102
1 col. x 33 lines

the
biggest
and
the
best...



THE MACK



in Color From 

T H E A T R E

AD MAT NO. 203 - 2 col. x 50 lines = 100 lines

THE MACK

From Cinerama Releasing

CAST

Goldie MAX JULIEN
 Hank DON GORDON
 Slim RICHARD PRYOR
 Lulu CAROL SPEED
 Olinga ROGER E. MOSLEY
 Pretty Tony DICK WILLIAMS
 Jed WILLIAM C. WATSON
 Fatman GEORGE MURDOCK
 Mother JUANITA MOORE
 Blind Man PAUL HARRIS
 Chico KAI HERNANDEZ
 China Doll ANNAZETTE CHASE
 Baltimore Bob JUNERO JENNINGS
 Sgt. Duncan LEE DUNCAN
 Announcer STU GULLIAM
 Diane SANDRA BROWN
 Jesus Christ CHRISTOPHER BOOKS
 Desk Sgt. FRITZ FORD
 Hotel Trick JOHN VICK
 Big Woman NORMA MC CLURE
 Laughing David DAVID MAURO
 Body Guard ALLEN VAN
 Body Guard WILLIE REDMAN

AND

FRANK WARD
 TED WARD
 WILLIE WARD
 ANDREW WARD
 ROOSEVELT TAYLOR
 JAY PAYTON
 TERRIBLE TOM
 BILL BARNES
 JACK HUNTER

Our special thanks to all the players
 who contributed so much to this picture.

CREDITS

Director MICHAEL CAMPUS
 Producer HARVEY BERNHARD
 Screenplay ROBERT J. POOLE
 Music by WILLIE HUTCH
 Director of Photography RALPH WOOLSEY, A.S.C.
 Film Editor FRANK C. DECOT
 Additional Editing R. HANSEL BROWN
 Costume Supervision CAMPBELL
 Costumes by MR. MARCUS & JUNE
 Associate Producer R. HANSEL BROWN
 Production Manager BERTRAM GOLD
 Asst. to the Producer CAROLEE HORNING
 Production Assistants FRITZ FORD, LEE DUNCAN
 INEX ABRAMS
 Production Coordinator CHARLES FRENCH
 Casting MARVIN PAIGE
 Technical Advisors WARD BROTHERS, ROOSEVELT TAYLOR
 JAY PAYTON, DON BARKSDALE
 Sound Mixer BUD ALPER
 Camera Operator JOE WILCOTS
 Make Up TOM TUTTLE
 Unit Publicist TOM CLARK
 Special Effects CLIFF WENGER

RUNNING TIME:

MPAA RATING: "R"

PUBLICITY

"THE MACK" OPENS AT _____ THEATRE

Make way for THE MACK, the biggest and the best!

THE MACK, starring Max Julien as the pimp who makes it to the top of his profession and fights to stay there, opens at the Theater.

Julien plays Goldie, the mack (street language for a highly-successful pimp) who attracts the sexiest girls, rides in the biggest cars and wears the best clothes in town. "I'm in control," the man says, and he means it!

Richard Pryor, who co-starred with Diana Ross in "Lady Sings the Blues," plays Slim in THE MACK, which also features Carol Speed and Don Gordon.

Willie Hutch, composer of such hits as "California My Way" and "Learn to Fly," wrote and conducted the score for THE MACK, to be released by Motown Records.

THE MACK was filmed in and around the Oakland - San Francisco area. One of the highlights of the film is the sequence actually shot at the annual Players Ball in Hollywood, the "Academy Awards" of mackdom. The ladies in sequined hot pants, wigs and jewels are outdone only by the macks in silks, velvets, furs and sporting ivory-topped canes.

THE MACK is dedicated "in memory of a man, Frank D. Ward," who was killed during the production of the picture. The Ward Brothers, Frank, Ted, Willie and Andrew, served as technical advisors on THE MACK and also portrayed themselves in the film.

Michael Campus directed the Harvey Bernhard Presentations film for distribution by Cinerama Releasing.

* * *



#1 Max Julien stars as Goldie, the biggest and the best, in THE MACK. The Harvey Bernhard Enterprises film was written by Robert J. Poole and directed by Michael Campus for distribution by Cinerama Releasing.

Now that you've seen all the rest...
make way for

THE MACK



AD MAT NO. 205 - 2 col. x 75 lines = 150 lines

make way for

THE MACK



the
biggest
and the best.

AD MAT NO. 206 - 2 col. x 75 lines = 150 lines

YOUR SHOWMANSHIP CAMPAIGN

Basic Theme. Make way for "The Mack" — the biggest and the best. The illustration of Max Julien as the Mack with his coat, his car, and his girls, keys the campaign. It's a right-on approach that has led to record-breaking grosses in its first openings.

Print. The big units are recommended for the mass papers with ads two and three weeks up-front, where possible, in black papers. For teasers or smaller ads, use those that show the coat and the car. Remember to put a major ad in the Sunday after opening, the big day for the black audiences.

Radio. 2 60's and a 30 available from NSS. Use on the black stations, rock stations primarily. They are designed . . . as is the whole campaign . . . mainly for the black audience, but it is expected the "The Mack" will expand its appeal much as "Superfly" did. One 60 is the music spot, built around the "Brother Can Work It Out" number by Willie Hutch on Motown. The other 60 and 30 are regular spots. Intersperse these. Concentrate your radio buy around the opening, but, — most important, — start it on the prime black stations as early as possible, even a few spots way in advance to get the word out.

TV. A 60 and 30 available from NSS. Both feature The Mack with his coat and car. Buy black-oriented shows, late night movies, action shows.

Posting. Strongly recommend you post the one-sheet in regular and suitable wild-posting locations. Look into your mass transportation and outdoor advertising where it will reach the black audience. Consider obtaining additional posters to be used as promotional items. They are terrific!

Promotion. Motown Records is putting out the album as well as a single of the "Brothers' Theme." They will go all-out to work with you locally so you should be able to get tremendous air play and store window space.

Since "The Mack" is expected to have solid long runs in its major openings, there will be no sneak previews or advance screenings. However, it is highly recommended that the disc jockeys, record dealers, key contacts be invited to the theater after opening to see this picture with an audience. It's an experience!

We also believe that the word-of-mouth will be excellent. The main reason for not going into a big advance screening and sneak program is the fact that the campaign has proven to be so successful that it could only be hurt. After opening, when the ad monies come down, you will want to expand the audience by opening up the invitation lists.

Pimpmobile. Suggest you tie-up with a automobile dealer to ride through your communities bannering "The Mack." A dealer looking to sell the sharpest-looking cars in town will love this picture!

On the black station, you can start an advance promotion, offering opening night tickets, to the first people who call up and can explain what a mack is. Do this before your regular spot schedule begins. In one city, more than 100 calls were received within an hour . . . and this was a month ahead of the opening.

Trailer and Cross-Plug. Available from NSS. Remember, the X-Plug is free of charge to your other theaters provided you have a contract or spot booking with NSS for regular trailers. NOTE: There is a G Trailer and an R Trailer. The Cross-Plug is the G-Trailer also. Reaction at theaters has been sensational. It was a significant factor in the opening record-breaking grosses. Theaters ran the Cross-plugs for four weeks upfront. As soon as you have a booking, hit the screen!

ACCESSORIES

AVAILABLE FROM NATIONAL SCREEN SERVICE

Besides the trailers, television and radio materials mentioned in the exploitation section, the following accessories for THE MACK are available through National Screen Service:

1 Sheet
30 x 40
40 x 60
22 x 28
insert card

Da-Glo title display
Hi-Rise Standee
8 x 10 Color Stills
11 x 14 Color Stills
8 x 10 Black and White stills

Special Ad Mat #1:
This accessory includes:
Ad Mats #101, #102, #103 and #206
as well as 1 and 2 column scene mats

MAKE WAY FOR "THE MACK" OPENING

WHAT'S A MACK?

"Now that you have seen all of the rest ... make way for THE MACK," the ads announce for the hard-hitting new picture which opens at the Theatre.

While audiences have been making way for the picture, they are also discovering Max Julien, the young actor who portrays THE MACK. The picture is about what is really happening on the streets and Max Julien is the man to point it out.

"This will be one of the most important films of 1973," Max feels. "There has never been another like it. Goldie, the character I play, has a universality about him that encompasses every type of panderer there is, from the pimp in the ghetto streets or in the big cities to those European title holders who have no money and make their livings off wealthy women.

Max Julien plays Goldie in a midi-length white sable coat. Goldie is a pimp who has to fight his way to the top of his profession and then fight to stay there, a life-and-death struggle for the biggest and the best mack.

"I believe there is a real need for the kind of story that's told in THE MACK. Such stories should be put on film, as well as the history of how the blacks have suffered and survived. It is vital that we show how it was, why it was, and most importantly why it cannot continue the same."

Since making his professional acting debut with the New York Shakespeare Festival after studying at Carnegie Hall's Dramatic Workshop,

he has appeared in a number of New York stage productions, in night clubs as both a singer and comedian, and in "Uptight," his film debut.

A day in Max Julien's life may involve any number of activities from working on a screenplay (his "Cleopatra Jones" is being filmed for release this year), to producing a film or facing sports cars.

In April, 1972, tragedy struck him when his mother was killed by burglars in her Washington, D.C. home. The loss became ironically magnified in THE MACK when Goldie's mother (played by Juanita Moore) is also murdered by a band of hoodlums. The understanding of the feelings surrounding such an incident brought Max closer to the scene he had to play.

"What I do is much broader than being an actor," Julien feels. "I'm into a total creative trip. If I didn't have these outlets I'd be in a straightjacket because I'm too aware of the pain in the world. If I didn't have it, my constant frustration would become rage. I have chosen to make contributions to alleviate these frustrations on a different level, a level of understanding and dramatization."

Max Julien co-stars in THE MACK with Richard Pryor, last seen in "Lady Sings the Blues," Don Gordon and Carol Speed. The Harvey Bernhard production was shot on location in the San Francisco Bay Area by director Michael Campus. THE MACK is distributed by Cinerama Releasing.

Max Julien is "The Mack", but what's a mack? A mack is not just a pimp, but a pimp at the top of his business. He lives a life style complete with the flashiest cars, the best clothes, and the most beautiful girls. During the filming of "The Mack" opening at the Theaters, the producers enlisted the technical advice of actual pimps, many of whom have roles in the picture. Who are the actors and who is the real mack? You'll have to see the picture to find out.

THE CAR AND THE COAT

The two most important wardrobe and prop items for "The Mack" opening at the Theater were Max Julien's coat and the car. When he attends the Player's Ball, competing for the title of "Mack of the Year," he has to be dressed to the nines. In the film, Max emerges from a fabulous automobile wearing an extraordinary white fur coat. The effect matches the arrival of a super-star at a Hollywood premiere.



Now that you've seen all the rest... make way for

THE MACK



the biggest
and the
best.

Cinerama Releasing Presents **MAX JULIEN** as **"THE MACK"**

with **DON GORDON · RICHARD PRYOR** and Carol Speed · A Harvey Bernhard Enterprises Film
Music by Willie Hutch · Produced by Harvey Bernhard · Written by Robert Poole · Directed by Michael Campus

ORIGINAL SOUNDTRACK AVAILABLE
ON MOTOWN RECORDS AND TAPES



R

RESTRICTED Under 17 requires
accompanying Parent or Adult Guardian

in Color From  Cinerama Releasing

T H E A T R E

Now that you've seen all the rest...
make way for

THE MACK

the
biggest
and
the
best.

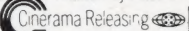


Cinerama Releasing Presents **MAX JULIEN** as "THE MACK"

with **DON GORDON · RICHARD PRYOR** and Carol Speed

A Harvey Bernhard Enterprises Film · Music by Willie Hutch

Produced by Harvey Bernhard · Written by Robert Poole · Directed by Michael Campus

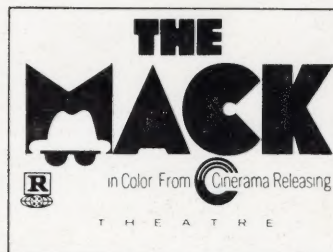
in Color From Cinerama Releasing  **R** RESTRICTED Under 17 requires accompanying Parent or Adult Guardian

ORIGINAL SOUNDTRACK AVAILABLE ON MOTOWN RECORDS AND TAPES

T H E A T R E



#2 Goldie (Max Julien) makes a big entrance with Lulu (Carol Speed) at the Mack's Ball in a scene from THE MACK. The Harvey Bernhard Enterprises film was written by Robert J. Poole and directed by Michael Campus for distribution by Cinerama Releasing.



AD MAT NO. 103
1 col. x 18 lines

AD MAT NO. 201 - 2 col. x 100 lines = 200 lines

26/27

**Scanned from the collections of the
Wisconsin Center for Film and Theater Research,
with support from Matthew and Natalie Bernstein.**



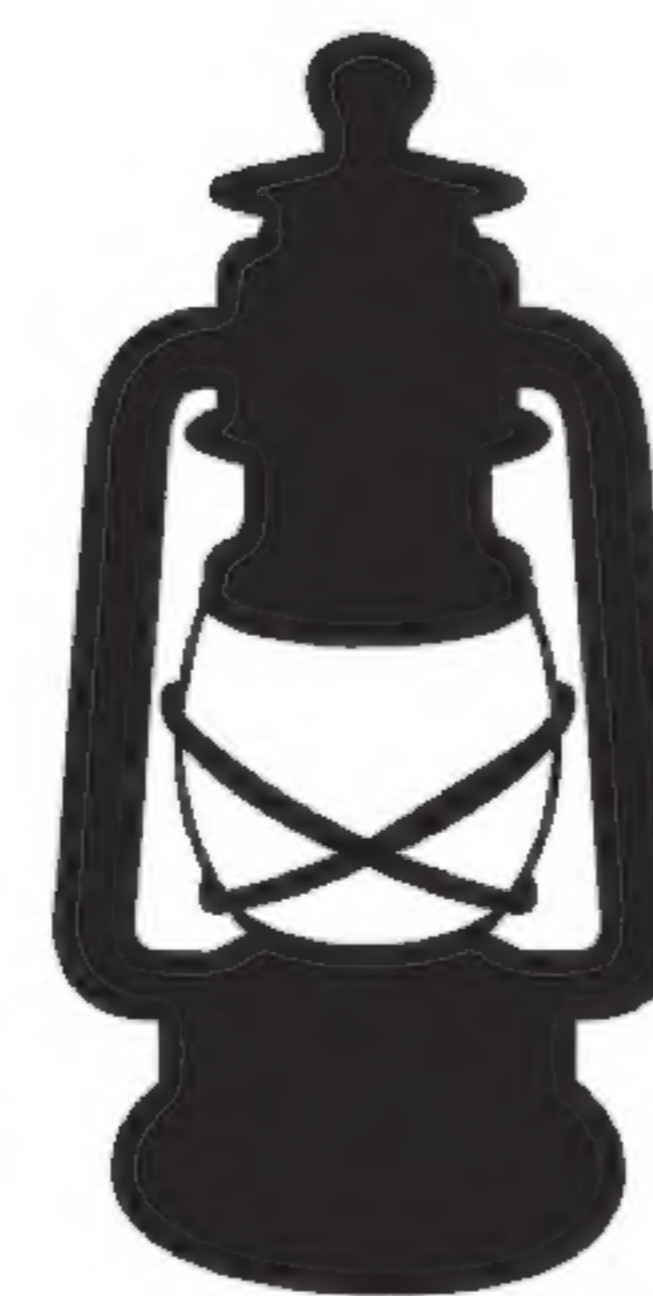
Wisconsin Center
for Film and Theater Research

<http://wcftr.commarts.wisc.edu>

MEDIA

HISTORY

DIGITAL LIBRARY



www.mediahistoryproject.org